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Two numbers of a very excellent musical periodical, published in Calcutta, called "The Choral Handbook," have been forwarded to us. It is issued on the 1st of every month; and each number contains a piece of music, which is afterwards kept in print. The work is beautifully printed; and the contents are such as to ensure success. In both the numbers we have received there is a well executed photograph of a well-known artist.

ON Friday Evening, the 13th ult., the West London Sacred Choral Society gave a public rehearsal of *The Creation*. The solo vocalists were Mrs. Burgess, Mr. J. Greenhill, and Mr. W. Owen. Mrs. Burgess gave the airs "The Marvellous Work," and "With verdure clad," with much effect; Mr. J. Greenhill exerted himself energetically in the part of Uriel, and Mr. W. Owen was impressive in the trying part of Raphael, and also in that of Adam, at the close of the Oratorio. The choruses were given with much finish and precision; and the whole performance, under the able direction of Mr. H. C. Freeman, was highly successful.

ON the 14th ult., an Organ performance was given by Mr. James Higgs, of St. Andrew's, Holborn, at the organ manufactory of Messrs. Lewis & Co., Shepherd's Lane, Brixton, upon the instrument built by them for the Parish Church of Great Wenham, near Colchester. The organ, although but of small size, possesses much grandeur and beauty of tone. The capabilities of the instrument were well developed by Mr. Higgs.

ON Thursday Evening, the 12th ult., the members of the St. Judes Choral Society gave their second Concert in the St. Judes School-rooms, Old Bethnal Green Road. The programme, which was well selected and arranged, was excellently rendered; it consisted of glees, songs, &c., interspersed with solos and duets on the harmonium, executed by Mrs. Gilliett, and Miss C. Hyland, sopranos; Mr. T. Gilliett the conductor; Mr. W. N. Eagles, bass; the secretary, Mr. Bately, tenor; Mr. Phillips, alto, and Mr. Newman, all of whom were highly successful. Miss C. Hyland presided at the harmonium; and Mr. Theodore Gilliett to whom the efficient training of the choir is entirely due, conducted the Concert with much ability.

ON Tuesday the 24th ult., a most successful Concert was given at Burdett Hall, Limehouse. Principal Vocalists—Miss Julia Elder, Miss M. P. Harding, Mr. G. Saunders, Mr. Byron, Mr. W. Bush, and Mr. F. A. Bridge. Full Band and Chorus. Pianist, Miss E. Stirling; Leader, Mr. W. Gurson; Conductor, Mr. Hodd.

Rebrius.

NOVELLO, EWER, AND CO.

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| 1. <i>Christus Consolator.</i> | Choral Hymn. |
| 2. <i>Star of Morn and Even.</i> | ditto. |
| 3. <i>Lord God of Morning and of Night.</i> | ditto. |
| 4. <i>O Light of Life.</i> | ditto. |
| 5. <i>The City of God.</i> | ditto. |
| 6. <i>Lost and found.</i> | ditto. |
| 7. <i>Lo! He comes.</i> | ditto. |
| 8. <i>Through the day Thy love has spared us.</i> | ditto. |
| 9. <i>Sun of my soul.</i> | ditto. |
| 10. <i>Great is the Lord our God.</i> | ditto. |
| 11. <i>Lamb of God.</i> | ditto. |
| 12. <i>See the leaves around us falling.</i> | ditto. |

Composed by J. TILLEARD.

HERE is a batch of Hymn tunes, of which it might be said with equal truth by the amateur, "They are pretty," and by the professional musician, "They are good." When we consider how few musicians of the present day succeed in writing more than one or two really good Hymn tunes, we feel somewhat surprised to find a composer coming before the public with a dozen, of which at least eleven are considerably above the average. There is only one which we do not much care for, No. 12, "See the

leaves around us falling." All the rest are good and meritorious in the highest degree. We are glad to see, too, they are written in the modern feeling, as well as the modern notation. Mr. Tilleard deserves much credit for this, seeing there are so many inducements for a man to conciliate pedantic critics, who will admit of nothing being good, unless it possesses a strong flavour of "old work." The greatest praise which can be bestowed upon a Hymn tune is, that the melody is sufficiently taking to catch the ear of the unlearned; whilst the harmonies are so good as to thoroughly satisfy the professional musician. And this we can say of Mr. Tilleard's tunes, without the slightest fear of contradiction.

The Church Organist. A Collection of Pieces for use during Divine Service. By CHARLES COLLIN. Books 2 and 3.

THIS is a continuation of a work, the first number of which was noticed in the *Musical Times* for February. The present pieces, like those previously referred to, are in the bright, melodious, and somewhat secular style which prevails in organ music of the French school, to which M. Collin belongs, and of which the present work is a favourable example. There is much pleasing melody, and considerable variety of passage writing in M. Collin's organ pieces, with abundant opportunity for displaying the contrasted effects of the different stops; the latter feature being skilfully adapted to English instruments by our accomplished organist, Mr. W. T. Best.

The Young Organist. By W. J. WESTBROOK. Nos. 1, 2, 3, 4.

THIS is a series of pieces, of moderate difficulty, original and adapted, by an experienced organist, calculated both to aid the progress of students of the instrument, and to serve for use as voluntaries in the church service. Among the various adaptations comprised in the numbers before us, are some from the works of Mozart and Mendelssohn; the noble eight-part psalm of the latter composer, "Judge me, O God," being an especially valuable addition to the stock of organ arrangements. These, and the publications previously referred to, are printed, as all organ music should be, in three staves; the third and lowest being specially appropriated to the pedals. In Mr. Westbrook's work a little more fulness in the directions for change of stops and transition to different manuals might be desirable—some of the abbreviations, intelligible enough perhaps to experienced organists, may not be so clear to young students.

Bourée in C—Bourée in E flat—Gavotte in G. By J. S. BACH. Arranged for the Pianoforte by AGNES ZIMMERMANN.

THESE are transcriptions from the set of "Suites" for the violoncello, or rather Viol-da-Gamba; composed by the grand old classical musician, for that instrument, without accompaniment. As in his six sonatas for violin unaccompanied, these pieces are full, not only of beauty, but of science, and even sublimity, that can scarcely be more than indicated on an unsupported stringed instrument. Although exceptional performers, such as Herr Joachim and Signor Piatti can, by a marvellous command over the intricacies of "double-stopping," produce an effect of full four-part harmony, yet there must always be an advantage in this respect, and especially in the far deeper range of tone, in favour of a grand pianoforte. Hence, some of the movements of such works actually gain in effect by transference to the latter instrument. This process has been effected for the solo violin sonatas, which have been thus arranged in their entirety by M. Van Bruyk; and now we have several detached movements from the violoncello sonatas excellently adapted by a skilful pianiste and accomplished musician. The combination of vigour and grace in the charming pieces now referred to, and the grandeur and elevation manifested in the apparently trifling and fugitive forms of the dance, are such as can only be found in the music of the few great master minds of the art.

Six Voluntaries for the Harmonium. By J. LEMMENS.

WE have here a series of pieces expressly written for an